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CATALOGUE

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AND PAINTINGS**

The Property of HARWOOD C. LAURENCE, Esq. (decd.)

[SOLD BY ORDER OF THE EXECUTORS]

The Property of a Lady of Title

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1949

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CATALOGUE

OF

THE COLLECTION OF FINE MODERN DRAWINGS AND PAINTINGS

The Property of Harwood C. Laurence, Esq. (decd.)

[SOLD BY ORDER OF THE EXECUTORS]

COMPRISING

DRAWINGS BY COX, DE WINT, HOLLAND, AND ROWLANDSON
FORAIN, INNES, AUGUSTUS JOHN, PAUL NASH, SICKERT,
WILSON STEER, ETC.

PAINTINGS BY JOHN ARMSTRONG, DUNLOP, SICKERT,
STANLEY, SPENCER, WILSON STEER, ETC.

ALSO

DRAWINGS BY EDWARD LEAR
PAINTINGS BY ARTHUR HUGHES AND BRANGWYN

The Property of a Lady of Title

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY & CO.

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CATALOGUE
OF
FINE MODERN DRAWINGS AND
PAINTINGS

DAY OF SALE:

Thursday, 21st July, 1949

AT ELEVEN O'CLOCK PRECISELY

The Property of a Lady of Title

DRAWINGS

Framed

EDWARD LEAR, 1847.

1 Two Views of Girgenti, Sicily, both showing the Temple of Concord, *pen and water-colour, with notes written by the artist* $9\frac{1}{2}\text{in. by } 18\text{in. and } 13\text{in. by } 19\frac{1}{2}\text{in.}$ 2

EDWARD LEAR, 1848.

2 A View of Scutari: the entrance to the town, *pen and water-colour on grey paper, 6\frac{3}{4}\text{in. by } 10\frac{1}{2}\text{in. ; and two Views of Choropiscopos, Corfu, pen and water-colour, a pair, 5in. by } 7\frac{1}{2}\text{in.}* 3

EDWARD LEAR, 1801.

3 Morgex, a view of the village with mountains beyond, *pen and water-colour on buff paper, 8\frac{1}{4}\text{in. by } 12\frac{3}{4}\text{in. ; Cormayeur: a view of the village, at the foot of steep mountains, pen and water-colour on buff paper, dated 29.30 July, 1861, 9\frac{1}{4}\text{in. by } 13\frac{1}{2}\text{in. ; and two pencil drawings of Rome and of Constantinople}* 4

T. GIRTIN.

4 A Welsh Landscape: a river valley, wooded, with distant hills $8\frac{3}{4}\text{in. by } 12\frac{3}{4}\text{in.}$

C. N. WORSLEY.

5 New Zealand: a view of Golden Bay, South Island, with Mount Sefton beyond, *signed* $21\frac{1}{2}\text{in. by } 31\text{in.}$

PAINTINGS

SIR FRANK BRANGWYN, A.R.A.

6 A View of Constantinople from the Dardanelles: figures in the foreground, *panel, signed with initials* $7\frac{1}{2}$ in. by $11\frac{1}{4}$ in.

ARTHUR HUGHES.

7 The Sailing Signal Gun—"For England, Home, and Beauty", *signed* 39 in. by 34 in.

Various Properties

DRAWINGS

EDWARD LEAR.

8 San Lorenzo, *inscribed and dated 1864, 6 $\frac{1}{2}$ in. by $9\frac{3}{4}$ in.*; The Monastery of the Holy Archangel, Leochemne, Corfu, *inscribed and dated 1862, 9 $\frac{3}{4}$ in. by $18\frac{1}{4}$ in.* 2

SIR F. BRANGWYN, A.R.A.

9 A Mediterranean Harbour scene, *signed* $9\frac{3}{8}$ in. by $7\frac{3}{8}$ in.

SIR D. Y. CAMERON.

10 Suilven, Western Ross, *signed* $13\frac{3}{4}$ in. by $17\frac{1}{2}$ in.

G. L. BROCKHURST, R.A.

11 The Toilet, *pencil, $16\frac{1}{4}$ in. by $9\frac{1}{4}$ in.*; JAMES MCBEY. Street Scene in the East, *signed, pen and indian ink wash, 5in. by 8in.* 2

J. B. COROT.

12 A Landscape with Trees and the figure of a seated man, *black chalk, signed* $13\frac{3}{4}$ in. by 9in.

C. R. W. NEVINSON.

13 Portrait of S. Huddlestone, *pencil, signed* $20\frac{3}{8}$ in. by $13\frac{3}{8}$ in.

In Portfolio

EDWARD LEAR, 1878.

14 The Cedars of Lebanon, with a goatherd and three Arabs in the foreground 7 in. by $14\frac{3}{4}$ in.

The Property of a Lady

CONSTANTIN GUYS.

15 Escorte Royale: a group of mounted soldiers accompanying a royal carriage, *black chalk* $9\frac{3}{4}$ in. by 14in.

** Illustrated in P. G. Konody's *Painters of Victorian Life, a Study of Constantin Guys*, p. 124.

The Property of Harwood C. Laurence, Esq. (decd.)

[SOLD BY ORDER OF THE EXECUTORS]

In Portfolio

- 16 A Parcel of English Figure Drawings in various mediums, including the works of SIR WILLIAM ORPEN, W. STRANG, ALBERT ROTHENSTEIN, B. BINYON, and W. T. MONNINGTON
- 17 A Parcel of English Figure Drawings, Book Illustrations, and Cottage Scenes, including the works of G. J. PINWELL, J. W. NORTH, C. A. MORRIS, ARTHUR HUGHES, S. H. SIME, and ALBERT ROTHENSTEIN
- 18 A Parcel of English Figure, Animal and Portrait Studies in various mediums, including the works of W. T. MONNINGTON, ALBERT ROTHENSTEIN, JOSEPH CRAWHALL, R. J. BURN, ERNEST COLE, F. WALKER, and C. KLUNGHOFFER
- 19 A Parcel of English Figure and Portrait Drawings in various mediums, including the works of ROBIN GUTHRIE, CHARLES SHANNON, R.A., EDWARD CALVERT, R.A., and E. BLAMPIED
- 20 A Parcel of English Figure and Portrait Drawings in various mediums, including the works of ROBIN GUTHRIE, IAIN MACNAB, S. J. PEPLOE, R. J. BURN, G. BROCKHURST, R. O. DUNLOP, and others
- 21 A Parcel of English Figure, Portrait, and Animal Drawings in various mediums, including the works of ALBERT ROTHENSTEIN, R. J. BURN, ETHEL WALKER, JOHN SKEAPING, and SPENCER PRYSE
- 22 A Parcel of English Figure, Portrait, and Animal Drawings, in various mediums, including the works of IAIN MACNAB, E. M. HENDERSON, B. MENINSKY, ROBIN GUTHRIE, E. BLAMPIED, and ALBERT ROTHENSTEIN
- 23 A Parcel of English Figure, Portrait, and Animal Drawings, in various mediums, including the works of ALBERT ROTHENSTEIN, JOHN CHADEL, R. J. BURN, ROBIN GUTHRIE, LEON UNDERWOOD, and E. BLAMPIED
- 24 A Parcel of English Figure and Portrait Drawings, in various mediums, including the works of ALBERT ROTHENSTEIN, J. CHADEL, ERNEST COLE, CHARLES SHANNON, R.A., ROBIN GUTHRIE, and others
- 25 A Parcel of Caricature and *Punch* Joke Drawings, in various mediums, including the works of H. K. BROWNE ("PHIZ"), R. CALDECOTTE, C. A. SHEPPERSON, CHARLES KEENE, MAX BEERBOHM, FELIKS TOPOLSKI, and ALBERT ROTHENSTEIN
- 26 A Parcel of English Landscape Drawings, in various mediums, including the works of A. ELMORE, R.A., A. W. RICH, W. M. TUCKER, J. WILKIE, K. A. WEST, R. G. ALEXANDER, E. L. GRIGGS, R.A., and others

27 A Parcel of Landscape Drawings, in various mediums, including the works of C. S. CHESTON, CICELY STOCK, and ALBERT ROTHENSTEIN

28 A Parcel of Landscape and Figure Drawings, in various mediums, including the works of IAIN MACNAB, J. W. TUCKER, A. C. BROWN, and F. E. JAMES

29 A Parcel of English and Italian Landscape Drawings, in various mediums, including the works of JAMES PRYDE, FRED MAYOR, A. M. HIND, F. E. JAMES, SIR CHARLES HOLMES, and H. RUSHBURY

30 A Parcel of Landscape and Flower Drawings, in various mediums, including the works of R. A. ALEXANDER, F. E. JAMES, CHARLES KNIGHT, and E. J. THRING

31 A Parcel of English and Italian Landscape Drawings, in various mediums, including the works of CHARLES KNIGHT, FRANCIS UNWIN, and F. E. JAMES

32 A Parcel of Landscape and Flower Drawings, in various mediums, including the works of DAVID MUIRHEAD, R. A. ALEXANDER, F. E. JAMES, and E. R. SQUIRRELL

33 A Parcel of English Landscape Drawings, in various mediums, including the works of ALLAN Gwynne-JONES, KENNETH GREEN, E. R. SQUIRRELL, R. A. ALEXANDER, and F. E. JAMES

SIR MUIRHEAD BONE.

34 Santa Maria della Carmine, Milan, *black chalk and grey wash, signed, 9 $\frac{3}{4}$ in. by 7 $\frac{3}{8}$ in.*; Santiago: a street scene, *black chalk and grey wash, signed, 7 $\frac{3}{4}$ in. by 5 $\frac{1}{4}$ in.*; ETHELBERT WHITE. Two English Landscapes, *signed, a pair, 10 $\frac{1}{4}$ in. by 13in.*

JOHN RUSKIN, H.R.W.S.

35 Naples: a broad view of the Bay, looking towards Vesuvius, *pen and sepia on grey paper, signed, 9 $\frac{3}{4}$ in. by 14 $\frac{3}{4}$ in.*; ANTHONY DEVIS. Shire Road, Surrey: looking towards the Downs, *5 $\frac{1}{4}$ in. by 8in.*

SIR MUIRHEAD BONE.

36 A Parcel of Drawings made by the artist in Spain, including views in Santiago, Villafranca, Segovia, Gerona, and Seville; also architectural drawings and figure studies, *black chalk, all signed*

SIR MUIRHEAD BONE.

37 Five Water-colour Drawings, views of the Escorial, Castille, Oropesa, Madrigal de las Albas Torres, and Jumena de la Frontiera, *black chalk and water-colour, all signed*

SIR MUIRHEAD BONE.

38 Five Water-colour Drawings, including views of Castille, Segovia, and the Spanish countryside, *black chalk and water-colour, all signed*

H. B. BRABAZON.

39 A Parcel of Landscape Drawings, including views of Venice, Rome, and Naples, *water-colours, and coloured chalks, all signed with initials* 12

H. B. BRABAZON.

40 A Parcel of Landscape Drawings, and copies of Old Master Portraits, *water-colours, and coloured chalks, all signed with initials* 12

H. GAUDIER BRZESKA.

41 Study of an Angry Goose, *grey wash, 7½in. by 9½in.*; ERIC GILL, 1928. Study of a Female Nude, *pencil, 17½in. by 11in.* 2

GEORGE CHINNERY, R.H.A.

42 Two sketches: illustrations to Fielding's *Amelia*, *pen and ink, each approx. 4in. by 6½in.*; GEORGE DANCE, R.A. The Rejection: a love scene, *pen and ink, 6½in. by 6in.*; R. DIGHTON. Admiral Rous and Mr. Payne, *8½in. by 5½in.* 4

SIR GEORGE CLAUSEN, R.A., R.W.S.

43 Study of a Female Figure: she is seated, and bending forward, *coloured chalks on buff paper, signed* 12½in. by 10¾in.

SIR GEORGE CLAUSEN, R.A.

44 A wooded Landscape at Sunset, *signed, 9½in. by 6½in.*; HENRY TONKS. A View of Richmond, Yorkshire, *9¾in. by 14½in.* (Exhibited at Hove Museum, 1934) 2

J. S. COTMAN, 1817.

45 Piscina in Outwell Church, Norfolk, *pencil and sepia wash* 8½in. by 6¼in.

** Numbered 1709 in Cotman's circulation collection.
From the Bulwer Collection.

DAVID COX.

46 The Forest of Dean: a path through the wood, with a cart and figures, *black chalk on grey paper, 5in. by 8½in.*; and A Lakeside Scene, with figures, cattle, and a ruined castle, *grey wash, 7½in. by 11¾in.* 2

DAVID COX, 1849.

47 Landscape, with a Stream, and a figure crossing the bridge 5in. by 7¾in.

DAVID COX.

48 Haddon Hall: the terrace steps, *signed on mount* 10in. by 7½in.

DAVID COX.

49 A Coastal Scene with Men-o'-war, and a rowing boat in the foreground :
a stormy sky 3½in. by 4½in.

W. DELAMOTTE, 1801.

50 A View of Worcester Cathedral from across the River, with barges in the foreground, *pencil and wash*, 10in. by 13½in. ; J. CRISTALL. A View in the Lake District, seen from Borrowdale, *signed and dated 1805 on mount*, 4in. by 4in. 2

PETER DE WINT, R.W.S.

51 Near Salt Hill : a shaded pool with trees and cattle : a farmhouse beyond 11½in. by 18in.

ENGLISH SCHOOL, 18TH CENTURY.

52 A Village Landscape : Askam, near Penrith, *pencil and water-colour on grey paper*, 9½in. by 14½in. ; G. CHINNERY, R.H.A. Street Scene in Calcutta, with figures and oxen, *pen and ink*, 8in. by 9in. ; T. ALLOM. Bruges : a view of the Cathedral, 9in. by 13in. 3

MARK FISHER.

53 Spring : a river Landscape with trees and figures, *signed*, 11½in. by 17in. ; HENRY MORLEY, 1916. Scene on a farm, *pen and water-colour*, 9in. by 12in. 2

J. L. FORAIN.

54 The Model : a nude girl posing for an artist in his studio, *black chalk* 9¾in. by 8in.

J. L. FORAIN.

55 The Doctor : a man lies sick in bed, while his wife holds a basin and towel for the doctor, *black chalk and grey wash* 10in. by 17in.

J. L. FORAIN, 1918.

56 Persuasion : a bearded man with a young girl, *black chalk and water-colour* 7¾in. by 9½in.

FRENCH SCHOOL, 18TH CENTURY.

57 A pair of Classical Landscapes, with Ruins, Figures, and Animals, *gouache*, 13½in. by 17½in. ; AMELIA LONG (LADY FARNBOROUGH). Four English Landscape Drawings, *black chalk and grey wash* 6

THOMAS GAINSBOROUGH, R.A.

58 A Landscape Study for the Watering Place, *black chalk heightened with white, on grey paper* 10in. by 12½in.

ALBERT GOODWIN, R.W.S., 1915.

59 Lauterbrunnen : the approach to the town, *gouache*, 10in. by 14½in. ; Port Antonio, Jamaica : a scene at night, *gouache, signed*, 10in. by 14½in. 2

ALBERT GOODWIN, R.W.S.

60 Summer Storm Clouds: a broad landscape with a Church in the distance, *gouache, on buff paper, signed, 9½in. by 13¼in.*; Sunset: a landscape under an evening sky, *signed with monogram and dated 1870, 7½in. by 11¾in.*; C. HARRINGTON. Wooded Landscape with a Viaduct, *signed, 11in. by 14¾in.* 3

H. HARPIGNIES, 1893.

61 River Bank: a Landscape at sundown, *11¾in. by 8½in.*; AGOSTINO AGLIO. Brighton, 1831: a scene on the beach, *5½in. by 8¾in.* 2

JAMES HOLLAND.

62 A View of the Salute, Venice, *pen and sepia, signed with initials 7¾in. by 12½in.*

JAMES HOLLAND.

63 A View of Torcello, near Venice: the river in the foreground, *pencil and water-colour, signed with initials and dated Oct. 29th, 1857 7¾in. by 10¾in.*

JAMES HOLLAND.

64 Three Water-colour Sketches: The Rialto Bridge, *pen and sepia, 4½in. by 5¾in.*; and two views of Greenwich, *coloured washes, three on a single mount, 7½in. by 19¾in.*

JAMES HOLLAND.

65 An Evening Sky over a River Mouth, *illegibly inscribed 5½in. by 9½in.*

J. D. INNES, 1908.

66 Collioure: a view of the port with the sea beyond, *pen and coloured washes, 10in. by 15in.*; and another of the same subject, *pen and coloured washes, signed, 11in. by 15in.* 2

J. D. INNES.

67 Bozouls, near Rodez, France, *pen and coloured washes 10¾in. by 14¾in.*

AUGUSTUS JOHN, O.M., R.A.

68 Study for a Portrait Group: two girls, one seated, one standing, *pen and wash 10in. by 8½in.*

AUGUSTUS JOHN, O.M., R.A.

69 A Page of Figure Studies, *black chalk, signed, 12¾in. by 9in. (from the collection of Sir William Rothenstein)*; R. W. SICKERT, A.R.A. The Colleone Statue, Venice, *pen and ink on tracing paper, squared, signed, 8in. by 6½in.* 2

JOHN LEECH.

70 An English Street Scene, with a Carriage and Figures, *coloured chalks*, $7\frac{1}{4}$ in. by $10\frac{1}{2}$ in. (*Exhibition of English Life, Character, and Pastimes*, June, 1948); and another; JAMES SEYMOUR. Study of a Horse's Head, *pen and ink and grey wash*, $4\frac{5}{8}$ in. by 6in. 3

A. LEGROS, R.E.

71 Les Glaneuses, *sepia*, $7\frac{1}{2}$ in. by $6\frac{5}{8}$ in. (*from the collection of Mlle. N. E. Legros*); L. P. BOITARD. Study of a Girl sewing, *pen and ink*, $5\frac{1}{2}$ in. by 5in. 2

JAMES MACBEY, 1920.

72 Kingsgate: a farmyard scene, $9\frac{1}{2}$ in. by 15in.; SIR MUIRHEAD BONE. Beyond Aix les Bains: a lakeside landscape, *pencil and grey wash*, signed, $6\frac{1}{2}$ in. by $8\frac{1}{2}$ in. 2

JAMES MCBEY, 1924.

73 Venice: a view, with sailing boats and figures $9\frac{1}{2}$ in. by $13\frac{1}{4}$ in.

W. J. MÜLLER.

74 The Hall of the Refectory at Rivaulx, *pencil and water-colour*, signed $9\frac{3}{4}$ in. by $12\frac{3}{4}$ in. 2

W. J. MÜLLER.

75 Sidi' L-akdar: view of a town in Algeria, $13\frac{1}{4}$ in. by $10\frac{3}{4}$ in.; and a Hillside Landscape with Trees and Buildings, *black chalk and water-colour on buff paper*, $9\frac{3}{8}$ in. by $19\frac{1}{2}$ in. 2

JOSEPH NASH.

76 Isfield Church, Sussex: the monuments of the Shurley Family, 13in. by 19in.; J. DE FLEURY. View of Salisbury Cathedral, $17\frac{3}{8}$ in. by $14\frac{1}{4}$ in.; T. SCANDRETT. A Roman Temple, with Ruins and Trees, *pencil*, 8in. by $11\frac{1}{2}$ in. (*from the Collection of Dr. Percy*); and another 4

PAUL NASH.

77 Winter Wood: a path through a wood, with a tall figure, *pencil and blue chalk*, signed and dated on mount, 1921, $5\frac{3}{8}$ in. by $4\frac{1}{2}$ in.; and The Promenade, with four figures, *pencil*, signed and dated on mount, 1920, $4\frac{1}{2}$ in. by $5\frac{1}{2}$ in. 2

PAUL NASH.

78 WINTER: a landscape with trees and a lake, *pencil and water-colour*, signed $12\frac{1}{2}$ in. by $9\frac{1}{4}$ in.

SIR WILLIAM ORPEN, 1900.

79 On Horseback: study of a girl, *pen and blue wash* $12\frac{1}{2}$ in. by $8\frac{1}{2}$ in.

* Exhibited at the National Gallery, 1940-41, and in Manchester.

SIR WILLIAM ORPEN, 1900.

80 Ballet Girl: study of a dancer tying her shoe, *pencil, red chalk and wash*
 13in. by 10½in.
 ** Exhibited at the National Gallery, 1940-1, and in Manchester.

LUCIEN PISSARRO, 1924.

81 La Frette, with a view of L'Eglise d'Hernlay, *signed with monogram*
 6½in. by 8½in.

T. M. RICHARDSON.

82 The Castle of Canero, Lake Maggiore, 1837: fishing boats in the foreground,
water-colour and chalk on buff paper, 10in. by 14½in.; J. BAVERSTOCK
 KNIGHT. A Hilly Landscape with Trees and Buildings, *pen and grey wash*,
 7½in. by 10¼in. 2

GEORGE ROMNEY, R.A.

83 Two Figures: a study, *pencil and sepia*, 11½in. by 4¾in.; SAMUEL ALKEN.
 The Village Green: figures resting in the shade of a tree, *sepia and pencil*,
 12½in. by 9½in.; SIR WILLIAM ORPEN, R.A. Study for a Painting, *pen*
and ink and wash, 10½in. by 8½in. 3

T. ROWLANDSON.

84 A London Citizen and his Wife taking a walk 8½in. by 5½in.

T. ROWLANDSON.

85 Raising the Wind: moneylenders examining title deeds 11½in. by 9½in.
 ** From the Collections of L. S. DeGlatigny and Desmond Coke.
 Subject engraved and published, October, 1812; see Joseph Grego's
Rowlandson, pp. 233-235.

T. ROWLANDSON.

86 The Dining Club: a company of gentlemen towards the end of dinner, *grey*
and sepia wash 5½in. by 7½in.

PAUL SANDBY, R.A.

87 A Scene in Hyde Park showing the Serpentine and the Ranger's Lodge, with
 a girl sketching beneath a tree 9½in. by 15in.

W. R. SICKERT, A.R.A.

88 Nude Study: a girl standing by a cupboard, *pen and chalk*, 10½in. by 6½in.;
 ERIC GILL. Study of a Nude, *black chalk*, *signed and dated 5th July, 1929*,
 17½in. by 11¾in. 2

W. R. SICKERT, A.R.A.

89 Head of an Old Man, *black chalk and Indian ink, signed*

10in. by 6 $\frac{3}{4}$ in.

W. R. SICKERT, A.R.A.

90 Sketch for a Portrait: a lady seated in an arm chair, *red and blue ink on lined paper, signed*

7 $\frac{3}{4}$ in. by 7in.

W. R. SICKERT, A.R.A.

91 Dieppe, Le Café Suisse, study for a painting, *pencil, red chalk and water-colour, signed*

14 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$ in.

JOHN SMART, R.A.

92 Five Portrait Miniatures, Mr. Ellison, Mr. Sumner, The Hon. Mr. Trevor, Mr. Shakespear, and another, *pencil and water-colour, on a single mount*

13 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$ in.

** From the Collection of Mrs. Busteed.

JAMES STARK.

93 The Watermill: an old mill house in a wooded landscape, *unfinished pencil and water-colour sketch, with colour notes, 10in. by 15 $\frac{3}{4}$ in.*; JOSEPH FARINGTON, R.A. Study of Trees, *pen and sepia, 5 $\frac{3}{4}$ in. by 7 $\frac{3}{4}$ in. (from the collection of Martin Hardie)*

2

P. WILSON STEER, R.A., 1925.

94 The Grove, Bridgnorth

8 $\frac{1}{2}$ in. by 12 $\frac{1}{8}$ in.

** Exhibited at the Ashmolean, Oxford, 1942.

P. WILSON STEER, R.A., 1928.

95 Framlingham Castle

9 $\frac{1}{4}$ in. by 13 $\frac{1}{4}$ in.

** Exhibited in Australia and New Zealand, 1939-42.

P. WILSON STEER, R.A., 1926.

96 Shoreham Harbour, with fishing boats

8 $\frac{1}{2}$ in. by 12 $\frac{1}{4}$ in.

P. WILSON STEER, R.A.

97 Near Stroud: a Stormy Sky, *signed*

9 $\frac{3}{4}$ in. by 14 $\frac{1}{2}$ in.

** From the Collection of Lord Henry Bentinck.

Illustrated in Phaidon Press, Wilson Steer (Plate 71).

Exhibited at the Steer Memorial Exhibition, National Gallery, 1943; also exhibited by C.E.M.A. in Scotland and North England, 1943-44; and at Temple Newsam, 1944.

P. WILSON STEER, R.A., 1928.

98 Autumn Sunshine at Framlingham

9 $\frac{3}{8}$ in. by 13 $\frac{3}{8}$ in.

** Exhibited at the Steer Memorial Exhibition, National Gallery, 1943; also exhibited by C.E.M.A. in Scotland and North England, 1943-44; and at Temple Newsam, 1944.

Exhibited in 1942 at the Ashmolean Museum, Oxford.

P. WILSON STEER, R.A., 1931.

99 Boats at Whitstable : an evening sky $9\frac{1}{4}$ in. by $12\frac{1}{4}$ in.

P. WILSON STEER, R.A., 1931.

100 Thames Barges at Whitstable : low tide $9\frac{1}{4}$ in. by 12in.

P. WILSON STEER, R.A., 1932.

101 Sky Study at Greenhithe $8\frac{1}{2}$ in. by $11\frac{1}{4}$ in.

P. WILSON STEER, R.A., 1928.

102 Framlingham : the village, with an ash tree in the foreground $9\frac{1}{2}$ in. by $13\frac{1}{2}$ in.

P. WILSON STEER, R.A., 1914.

103 Sunset at Bosham $9\frac{3}{4}$ in. by $13\frac{1}{2}$ in.

P. WILSON STEER, R.A., 1912.

104 Portchester : after a Rainstorm $9\frac{1}{8}$ in. by $13\frac{1}{2}$ in.

P. WILSON STEER, R.A., 1928.

105 Framlingham Castle, with a foreground of trees $9\frac{3}{8}$ in. by $13\frac{3}{8}$ in.

P. WILSON STEER, R.A., 1930.

106 The Western Heights, Dover $9\frac{1}{2}$ in. by $13\frac{3}{8}$ in.

P. WILSON STEER, R.A., 1930.

107 Dover Docks at Evening $9\frac{1}{2}$ in. by $12\frac{3}{8}$ in.

P. WILSON STEER, R.A., 1929.

108 On the East Coast $9in.$ by $13\frac{1}{4}$ in.

P. WILSON STEER, R.A., 1929.

109 Harwich Harbour at Evening $8\frac{1}{2}$ in. by $12\frac{1}{4}$ in.

P. WILSON STEER, R.A., 1929.

110 Harwich Harbour under a Stormy Sky $8\frac{7}{8}$ in. by $12\frac{3}{8}$ in.

P. WILSON STEER, R.A., 1933.

111 Maldon Harbour, with Sailing Boats $9in.$ by $12\frac{3}{8}$ in.

P. WILSON STEER, R.A., 1934.

112 Evening Sky at Walmer $9in.$ by $12\frac{1}{4}$ in.

ALFRED STEVENS.

113 Study of a Female Nude, with drapery, *red chalk*
** From the Collection of Alfred Drury.

10½in. by 12in.

THOMAS SUNDERLAND.

114 View from Trindle Brow looking Westward, *pen and grey wash*, signed with monogram on mount, 11in. by 15in. ; and View of Backbarrow from Trindle Brow, *pen and grey wash*, signed with monogram on mount, 11in. by 15in. 2

J. THIRTEL, 1806.

115 View of an Old Manor House, 12½in. by 16¼in. ; P. J. DE LOUTHERBOURG, R.A. The Ivy Bridge, Devon, *pen and grey wash*, 2½in. by 4¾in. ; SAMUEL PROUT View of Winchelsea Church, *pencil and water-colour (recto)* ; Water-colour Sketch of White Rock (*verso*), 10½in. by 9in. 3

CORNELIUS VARLEY.

116 At Purton Stafford : study of a tree and haycart, *pencil*, signed, inscribed and dated 1820, 8¾in. by 12½in. (from the Collection of Alfred Varley) ; View of Llanllylni, Carnarvon, *pencil*, inscribed by the artist, 11¾in. by 17in. (from the Collection of Alfred Varley) ; and The Morning Ray, an illustration to Milton's Comus, *sepia*, signed, 9½in. by 14¾in. (the original mount was dated 30 March, 1811) 3

G. F. WATTS, O.M.

117 Head of a Girl, *pencil on brown paper*, heightened with white, 12¾in. by 10½in. SIR JOHN MILLAIS, P.R.A. Two children, a study, *pen and ink*, 4½in. by 4½in. 2

SIR DAVID WILKIE, R.A.

118 Three Studies for the painting "Reading the Will", *pen and ink*, single mount 22in. by 16in. ; SIR JOHN MILLAIS, P.R.A. A Page of Dress and Helmet Studies, *pen and ink*, 7¾in. by 9in. (from the Collection of J. G. Millais) 2

TADDEO ZUCCARO.

119 Study of a Tuscan Peasant, *red and black chalk* 11¾in. by 8in.

Framed

SIR MUIRHEAD BONE.

120 The Alameda, Gerona : with numerous figures, *black chalk*, signed, 4¾in. by 9in. ; The Portico of St. Peter's, *black chalk and pencil*, signed, 13¾in. by 9½in. 2

SIR MUIRHEAD BONE.

121 Corpus Christi Procession in the Cloister, Santiago de Compostela, *coloured chalks, signed*, 5½in. by 7½in.

** Exhibited at the World Fair, New York, 1939 ; and afterwards in Canada, Mexico, Brazil, Argentina, Peru, and Chile.

SIR MUIRHEAD BONE.

122 Interior of San Pedro de Nave, near Zamora, Spain, *black chalk*, signed, $14\frac{7}{8}$ in. by $10\frac{3}{8}$ in., exhibited by the British Council at the World Fair, New York, 1939; and subsequently in Canada, Mexico, Brazil, Argentina, Peru, and Chile. Exhibited at Hove Museum, 1932; Sulen Fjord, Norway, signed, 8 in. by $13\frac{3}{4}$ in.; Mass in Santiago Cathedral, signed, 10 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in., exhibited, British Council, Empress Exhibition, Johannesburg; The Tombs of the Catholic Kings, Granada, signed, pencil and black chalk, 10 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$ in. 4

SIR D. Y. CAMERON.

123 The Rocks of Skye 10 in. by 18 in.
** Exhibited Hove Museum Loan Exhibition, 1934.

J. CONSTABLE, R.A.

124 The Windmill, *pencil and wash* $2\frac{7}{8}$ in. by $4\frac{1}{2}$ in.

J. CONSTABLE, R.A.

125 Sir Richard Steele's Cottage 3 in. by $4\frac{3}{8}$ in.

J. S. COTMAN.

126 A Hilly Landscape, with wood stacked for peg-making, *pencil* 9 in. by 13 in.

DAVID COX.

127 Bettws-y-Coed $10\frac{1}{2}$ in. by $14\frac{1}{4}$ in.
** From the Victor Rienacker Collection.

PETER DE WINT, R.W.S.

128 A Path through a Wood $11\frac{1}{8}$ in. by 18 in.
** Exhibited Hove Museum, Loan Exhibition, 1934.

H. EDRIDGE, A.R.A.

129 The Towers of Wulfran, Abbeville, *pencil* $18\frac{5}{8}$ in. by $12\frac{3}{4}$ in.
** Inscribed "Abbeville, August 11, 1810".
A version of the water-colour drawing in the Victoria and Albert Museum.

MARK FISHER.

130 The Bare Ash, Hatfield Heath $9\frac{1}{4}$ in. by $13\frac{1}{2}$ in.
** From the Collection of Lord Ivor Spencer Churchill.

C. LOVAT FRASER.

131 Three Studies of Rare Birds, *pencil and wash, single mount* 14 in. by 25 in.
** Exhibited at the Leicester Galleries, December, 1921, and at Hove Museum, 1932.

ALLAN GWYNNE-JONES.

132 A Study of Brambles, $10\frac{1}{4}$ in. by 17 in.; M. PEARCE. The Colonnade of the Uffizi in Florence, $13\frac{1}{2}$ in. by 10 in.; P. F. GETHIN. A View of Autun in Burgundy (*Exhibited Hove Museum, Loan Exhibition, 1934*), $10\frac{7}{8}$ in. by $15\frac{1}{4}$ in.; OLIVER MESSEL. A Costume Study, *signed*, $19\frac{1}{2}$ in. by $12\frac{3}{4}$ in. 4

T. HEARNE.

133 St. Albans Abbey, *black chalk and grey wash* (*from the Collection of Sir Charles Robinson and A. A. Allan, Esq.*), *engraved by W. Byrne for Antiquities of Great Britain*, 9 in. by $6\frac{1}{2}$ in.; D. ROBERTS, R.A. A View of Caen Cathedral, *dated 1828*, $13\frac{1}{2}$ in. by $9\frac{1}{2}$ in.

GWEN JOHN.

134 Study of a Girl with Bobbed Hair, *sepia and pencil*, *signed* $8\frac{3}{4}$ in. by 7 in.

EDWARD LEAR.

135 A View of Cattaro, *inscribed with colour notes and dated 26 April, 9 a.m., 1866*, $17\frac{1}{8}$ in. by 21 in.; A View of the Lago Maggiore from Stresa, *inscribed with colour notes and dated 6-7 a.m., May 31, 1867*, $12\frac{1}{2}$ in. by $20\frac{1}{2}$ in. 2

JAMES MCBEY.

136 A View of Acre, with Camels and Figures on the beach, *signed and dated 1934, 11in. by 17in.*; Sunset over Maldon, Essex, *signed and dated 1923, 8\frac{5}{8}in. by 14\frac{1}{8}in.*

DENIS MATHEWS, 1945.

137 Wild Flowers, *monotype in colour*, $17\frac{1}{2}$ in. by $11\frac{1}{2}$ in.; F. E. JAMES. Geraniums in a Bowl, 14 in. by 10 in. 2

PAUL MAZE.

138 Roses in a Glass Jug, *pastel on buff paper*, *signed* $10\frac{1}{4}$ in. by $10\frac{1}{4}$ in.

PAUL MAZE.

139 The Horse Guards passing the Victoria Memorial, *pastel*, *signed* $10\frac{1}{2}$ in. by $14\frac{1}{2}$ in.

HENRY MORLEY, A.R.A., R.W.S.

140 A View of Richmond Castle, Yorkshire, *signed*, $9\frac{1}{4}$ in. by $12\frac{1}{4}$ in.; H. B. BRABAZON. Mentone, *signed with initials*, $9\frac{1}{4}$ in. by $12\frac{1}{4}$ in.

W. J. MÜLLER.

141 Cottages and Trees on the Banks of a stream $13\frac{1}{2}$ in. by $20\frac{3}{4}$ in.

*^{**} Exhibited, Hove Museum Loan Exhibition, 1934.

GEORGE ROMNEY.

42 Four Figure studies, *pen and brown wash*

4

W. R. SICKERT, A.R.A.

43 Hubby, *black chalk heightened with white on buff paper, signed* 12½in. by 12in.
** Exhibited Hove Museum Loan Exhibition, 1934.

HENRY TONKS.

44 The Dress maker, *pastel, 14½in. by 11in. ; A Young Girl knitting, black and white chalk on brown paper, 12½in. by 8½in.* 2

FRANCIS TOWNE.

45 A Wooded Landscape with Figures on a path, *signed and dated June 14th, 1800,*
10½in. by 7½in. ; JAMES BOURNE. A View of a Castle on a wooded hill,
11½in. by 16½in. 2

CORNELIUS VARLEY.

46 A View of Llanllylni, Carnarvon, 12in. by 17½in. ; Landscape with a Castle
on a Hill, *pen and ink, black chalk and brown wash, 9¾in. by 13¾in.* 2
** From the Collection of A. H. Varley, the grandson of the artist.

EDWARD WOLFE.

47 A Letter to a Friend, with illustration, *gouache, 17in. by 15in. ; VERNON HILL.*
Viola : a portrait, *red chalk, signed with monogram, 12in. by 8½in. ; and*
three others 548 A Number of Figure and *Punch* Joke Drawings in various mediums, including
the works of CHARLES KEENE, "FOUGASSE", ALBERT ROTHENSTEIN, and
JOHN FLAXMAN 10framed

FRENCH SCHOOL, 18TH CENTURY.

49 Cupids at Play, *pen and wash* 5in. by 8½in.

MODERN PAINTINGS, Etc.

n Portfolio

R. O. DUNLOP.

50 Portrait of a Lady : half-length to right, *oil on paper, signed, 19½in. by 14½in. ;*
and a number of landscape, flower, and figure paintings by ANNIE
SWYNNERTON, A.R.A., and NAN WESTframed

NOVGOROD SCHOOL, 17TH CENTURY.

51 St. George slaying the Dragon, *panel* 12in. by 9¾in.

Framed

JOHN ARMSTRONG.

152 The Dancers: two ballet dancers on a stage setting, *panel*, *signed with initials*
 ** Exhibited at the Leicester Galleries, January, 1928.

JOHN ARMSTRONG.

153 The Shepherdesses: two girls, running hand in hand, *gouache*, *signed with initials*
 21½in. by 16¼in.
 ** Exhibited at the Leicester Galleries, January, 1928.

L. DENTYN, 1800.

154 Interior with a Philosopher studying his books by the light of an oil lamp
panel 14½in. by 13¾in.

R. O. DUNLOP.

155 Barges at Gravesend, *signed* 19½in. by 24in.

R. O. DUNLOP.

156 Gravesend, 1936: a scene on the river with tugs, sailing boats, and barges
signed 24½in. by 29½in.

R. O. DUNLOP.

157 Head of the Artist: a self portrait, *signed* 19½in. by 15½in.

W. R. SICKERT, A.R.A.

158 A Street Corner in Dieppe, with the figure of a boy on the pavement
 12in. by 14¾in.

STANLEY SPENCER.

159 Columbine 16in. by 19¾in.

P. WILSON STEER, R.A., 1914.

160 Low Tide, Bosham 24in. by 36in.

** Exhibited in 1943 at the National Gallery, Memorial Exhibition.
 See D. S. MacColl's *P. W. Steer*, p. 215.

P. WILSON STEER, R.A., 1897

161 Portrait of a Lady in a Large Hat, *signed* 18½in. by 16¼in.

* See D. S. MacColl's *P. W. Steer*, p. 198.

P. WILSON STEER, R.A.

162 A Misty Evening near Knaresborough, *signed* 25in. by 30in.

** From the Collection of Sir C. K. Butler.
 Exhibited, 1937, at Barbizon House.
 See D. S. MacColl's *P. W. Steer*, p. 198.

Thursday

19

21st July, 1949

P. WILSON STEER, R.A., 1906

163 Portrait of Miss Bennet: half-length seated, with her left arm resting on the back of a chair, *signed* 24in. by 19½in.
** See D. S. MacColl's *P. W. Steer*, p. 208.

ROWLAND SUDDABY.

164 Still Life with Fruit, Flowers, and Game: a red curtain background, *panel*, 21in. by 16in. ; and another

HENRY TONKS.

165 The Tray: a girl in a pink dress carrying a tray 17½in. by 18¼in.

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4	Passed ..				48	Squire..	6	0	0
5	Passed ..				49	Colnaghi ..	24	0	0
6	Fine Art Society	10	0	0	50	Fine Art Society	12	0	0
7	Passed ..				51	Squire..	22	0	0
8	Agnew ..	21	0	0	52	Colnaghi ..	10	0	0
9	Passed ..				53	Lessore ..	8	0	0
10	Lessore ..	10	0	0	54	Lessore ..	9	0	0
11	Craddock ..	11	0	0	55	Widdup ..	14	0	0
12	Passed ..				56	Lessore ..	12	0	0
13	Ulysees ..	3	0	0	57	Abbot ..		3	0
14	Redfern Gallery	10	0	0	58	Squire..	28	0	0
15	Garrett, Mrs.	16	0	0	59	Fine Art Society	9	0	0
16	Abbot ..	2	0	0	60	Abbot ..		4	0
17	Meatyard ..	32	0	0	61	Abbot ..	20	0	0
18	Wilson, R. E.	14	0	0	62	Colnaghi ..		5	0
19	Meatyard ..	24	0	0	63	Spink ..		6	0
20	Meatyard ..	18	0	0	64	Colnaghi ..		14	0
21	Meatyard ..	16	0	0	65	Colnaghi ..		18	0
22	Abbot ..	3	0	0	66	Meatyard ..		12	0
23	Meatyard ..	16	0	0	67	Meatyard ..		12	0
24	Abbot ..	3	0	0	68	Lessore ..		7	0
25	Colnaghi ..	34	0	0	69	Roland ..		13	0
26	Fine Art Society	22	0	0	70	Searle, R.		6	0
27	Abbot ..	3	0	0	71	Meatyard ..		1	0
28	Meatyard ..	2	0	0	72	Banner, K. F.		8	0
29	Fine Art Society	18	0	0	73	Lessore ..		10	0
30	Fine Art Society	10	0	0	74	Squire..		3	0
31	Phillips, Dr.	10	0	0	75	Squire..		7	0
32	Meatyard ..	4	0	0	76	Walker Gallery		10	0
33	Gardner, Dr. S..	12	0	0	77	Redfern Gallery		4	0
34	Colnaghi ..	10	0	0	78	Redfern Gallery		10	0
35	Bentley, N.	4	0	0	79	Lessore ..		6	0
36	Colnaghi ..	42	0	0	80	Lessore ..		14	0
37	Fine Art Society	22	0	0	81	Monckton,			
38	Colnaghi ..	28	0	0		Hon. Lady		8	0
39	Wilkinson ..	13	0	0	82	Colnaghi ..		6	0
40	Hazlett ..	13	0	0	83	Colnaghi ..		8	0
41	Ulysees ..	13	0	0	84	Moss, Lt.-Col. L.		12	0
42	Squire..	5	0	0	85	Leger ..		42	0
43	Girling, F. A.	2	0	0	86	Colnaghi ..		32	0
44	Abbot ..	9	0	0	87	Squire..		16	0

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88	Leger ..	14	0	0	128	Hussey, J.	11	0	0
89	Meatyard ..	7	0	0	129	Colnaghi ..	10	0	0
90	Lessore ..	5	0	0	130	Lessore ..	6	0	0
91	Meatyard ..	18	0	0	131	Squire ..	3	0	0
92	Schidlof ..	52	0	0	132	Craddock ..	7	0	0
93	Hinde ..	6	0	0	133	Fine Art Society	22	0	0
94	Barbizon House	44	0	0	134	Tree, M.	26	0	0
95	Fine Art Society	40	0	0	135	Fine Art Society	32	0	0
96	Lessore ..	32	0	0	136	Abbot ..	4	0	0
97	Banner, K. F.	45	0	0	137	Brown & Phillips	4	0	0
98	Barbizon House	40	0	0	138	Jenks ..	5	0	0
99	Fine Art Society	45	0	0	139	Stirling, Lady ..	9	0	0
100	Fine Art Society	42	0	0	140	Redfern Gallery	5	0	0
101	Colnaghi ..	30	0	0	141	Hayne, R.	20	0	0
102	Fine Art Society	58	0	0	142	Lessore ..	4	0	0
103	Fine Art Society	32	0	0	143	Brown & Phillips	22	0	0
104	Fine Art Society	40	0	0	144	Lessore ..	12	0	0
105	Fine Art Society	38	0	0	145	Agnew ..	30	0	0
106	Fine Art Society	42	0	0	146	Colnaghi ..	38	0	0
107	Fine Art Society	52	0	0	147	Abbot ..	1	0	0
108	Fine Art Society	38	0	0	148	Colnaghi ..	22	0	0
109	Fine Art Society	38	0	0	149	Landsberg ..	3	0	0
110	Fine Art Society	40	0	0	150	Wilson, R. E.	10	0	0
111	Fine Art Society	50	0	0	151	Rudd, S.	4	0	0
112	Fine Art Society	38	0	0	152	Abbot ..	4	0	0
113	Meatyard ..	16	0	0	153	Brown & Phillips	3	0	0
114	Abbot ..	6	0	0	154	Wilkinson ..	3	0	0
115	Spink ..	18	0	0	155	Abbot ..	7	0	0
116	Thompson, Mrs. P. D.	11	0	0	156	Wilkinson ..	9	0	0
117	Squire ..	6	0	0	157	Wintle, C.	3	0	0
118	Squire ..	12	0	0	158	Lessore ..	80	0	0
119	Wilson, R. E.	18	0	0	159	Tooth ..	45	0	0
120	Meatyard ..	14	0	0	160	Fine Art Society	280	0	0
121	Colnaghi ..	20	0	0	161	Lambert ..	115	0	0
122	Fine Art Society	48	0	0	162	Fine Art Society	340	0	0
123	Fine Art Society	28	0	0	163	Barbazon House	130	0	0
124	Meatyard ..	11	0	0	164	Abbot ..	3	0	0
125	Colnaghi ..	5	0	0	165	Lessore ..	16	0	0
126	Squire ..	5	0	0	Total of Sale ..				£3,506 0 0
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